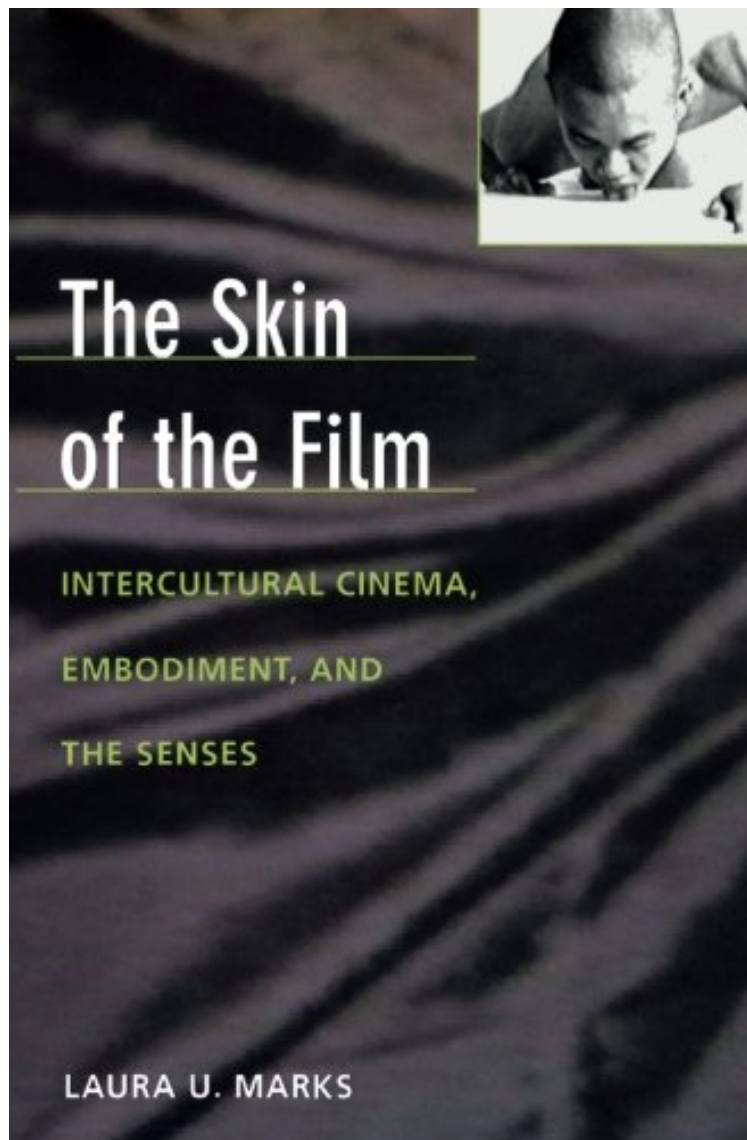


[Download ebook] The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses

The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses

Laura U. Marks

DOC | *audiobook | ebooks | Download PDF | ePub



#443517 in Books Duke University Press Books 2000-01-19 2000-01-19 Original language: English PDF # 1
9.12 x .80 x 6.001, 1.22 #File Name: 0822323915320 pages | File size: 16.Mb

Laura U. Marks : The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses before purchasing it in order to gage whether or not it would be worth my time, and all praised The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses:

11 of 12 people found the following review helpful. watching film with the all the sensesBy dirpkLaura Marks'

analysis of the connection between film/video and the senses, particularly our non-audiovisual senses, is fantastic. The focus of *The Skin of the Film* is work by filmmakers and video artists who live apart from their native culture and make work about this separation. The artists discussed in this book draw upon sensory experience to relate personal accounts of loss, longing, and remembering. Marks' in depth discussion and analysis gets at the heart of sensory memory that we all experience. Additionally, she relates this to strategies used by filmmakers throughout the history of cinema to push the cinematic experience beyond its audiovisual roots. I recommend this book for artists and film enthusiasts alike.

Memories that evoke the physical awareness of touch, smell, and bodily presence can be vital links to home for people living in diaspora from their culture of origin. How can filmmakers working between cultures use cinema, a visual medium, to transmit that physical sense of place and culture? In *The Skin of the Film* Laura U. Marks offers an answer, building on the theories of Gilles Deleuze and others to explain how and why intercultural cinema represents embodied experience in a postcolonial, transnational world. Much of intercultural cinema, Marks argues, has its origin in silence, in the gaps left by recorded history. Filmmakers seeking to represent their native cultures have had to develop new forms of cinematic expression. Marks offers a theory of haptic visuality a visuality that functions like the sense of touch by triggering physical memories of smell, touch, and taste to explain the newfound ways in which intercultural cinema engages the viewer bodily to convey cultural experience and memory. Using close to two hundred examples of intercultural film and video, she shows how the image allows viewers to experience cinema as a physical and multisensory embodiment of culture, not just as a visual representation of experience. Finally, this book offers a guide to many hard-to-find works of independent film and video made by Third World diasporic filmmakers now living in the United States, Great Britain, and Canada. *The Skin of the Film* draws on phenomenology, postcolonial and feminist theory, anthropology, and cognitive science. It will be essential reading for those interested in film theory, experimental cinema, the experience of diaspora, and the role of the sensuous in culture.

The promise of Laura Marks's *The Skin of Film* is the promise of thinking and living between critical discourses, experiences and cultures: the willingness to explore an embodied response capable of meeting the hybrid microcultures of global modernity; the power to transform the memory of images, things, and the senses into sensuous geographies of touch, smell and rhythm that inhabit and drift into a world increasingly divided between the policed frontier and the placeless metropolis; and finally, the capacity to dwell in the critical interstice that allows thought to articulate itself on the edge of the unthought. - Tollof Nelson, CiNMAS